

Ithaca College

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### Concert: Ithaca College Choir: Tour 1995

Ithaca College Choir

Lawrence Doeblar

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*"It is  
my plan  
to build  
a school  
of music  
second  
to none."*

—William  
Grant Egbert  
(1867–1928)  
Founder,  
Ithaca  
Conservatory  
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE CHOIR TOUR 1995  
Lawrence Doeblér, conductor

I.

Ecce sacerdos magnus

Jacob Handl

II.

On the Underground (Set No. 2)

Thea Musgrave

*The Strange & the Exotic*

1. *Dreams* (Robert Herrick)
2. *I saw a peacock with a fiery tail*  
(Anonymous, 17th century)
3. *The subway piranhas* (Edwin Morgan)
4. *Dreams* (Reprise)

III.

Mass

Frank Martin

*Kyrie*  
*Gloria*  
*Credo*  
*Sanctus*  
*Agnus Dei*

INTERMISSION

IV.

Go for broke

Peter Schickele

*A comedy for chorus*

1. *Prologue*
2. *Taxes*
3. *Charity*
4. *Kin*
5. *Company at the bar*
6. *Finale*

V.

Welsh Lullaby

arranged by K. Lee Scott

Sometimes I feel like a motherless child

arranged by Robert Fountain

Leigh Ann Peterson, Lynlee Still, or Valerie Yacono, soloist

I want to be ready

arranged by Ted Hunter



## ITHACA COLLEGE CHOIR

### Lawrence Doeblér, conductor

The Ithaca College Choir, under the direction of Lawrence Doeblér, is recognized through its annual tour and many campus appearances as one of the finest and most innovative ensembles at the collegiate level.

In each of the last sixteen years, the Ithaca College Choir has premiered works that have been published by Theodore Presser as part of the Ithaca College Choral Series. Composers who have accepted commissions are Vincent Persichetti, Samuel Adler, Karel Husa, William Schuman, Eugene Butler, Iain Hamilton, Ellen Zwilich, Richard Wernick, Peter Schickele, Thomas Pasatieri, Augusta Read Thomas, Ronald Caltabiano, two by Norman Dello Joio and Thea Musgrave.

The Ithaca College Choir has toured extensively on the east coast and in the mid-west and has presented major concerts at the Music Educators National Conference in Baltimore; Alice Tully Hall, Carnegie Hall, Symphony Space, St. Patrick's Cathedral, and Cooper Union in New York City; and at the Brooklyn Academy of Music in Brooklyn. In addition to their *a cappella* tradition, the choir has performed with the Cayuga Chamber Orchestra, the Ithaca College Orchestra and Wind Ensemble, and other professional ensembles.

Lawrence Doeblér is a professor of music at Ithaca College where he serves as director of choral activities. Currently in his seventeenth year at the college, his duties include conducting the Choir, Madrigal Singers, and Choral Union and teaching conducting (both undergraduate courses and graduate majors), choral techniques, and choral literature.

Early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. Professor Doeblér began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison.

Mr. Doeblér has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College and has appeared throughout the eastern and midwestern United States as a clinician and guest conductor. In addition to his academic appointments, he has served as director of music at churches in Cleveland, St. Louis, Madison, and Ithaca.

Mr. Doeblér, the Choir and Madrigal Singers are available for workshops and concerts. These groups can work with your ensembles in a variety of situations including movement (based on some of Dalcroze's principles), coaching, dealing with the emotion of the text, and learning to be independent musicians in an ensemble experience. These groups are available to work with any size ensemble from a small madrigal group to several large choirs together.



During the past seventeen years, Mr. Doebler and the choir have worked with well over one-hundred ensembles either on tour or on the Ithaca College campus. On tour the Choir often performs their full concert in the evening and works with the area schools the following day.

Please call Lawrence Doebler or Graham Stewart, Director of Admissions for the School of Music if you are interested in working with the Choir, Madrigals, or Professor Doebler—607/274-3366.

## Translations

### *Ecce sacerdos magnus*

Behold a great priest, who in his days pleased God. Therefore by an oath the Lord made him increase among his people. He gave him the blessing of all nations and confirmed his covenant upon his head.

### *Mass*

#### *Kyrie*

Lord have mercy on us. Christ have mercy on us.

#### *Gloria*

Glory to God in the highest, and on earth peace to people of goodwill. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give thanks to Thee for Thy great glory. Lord God, heavenly King, God the Father omnipotent. Lord only begotten son, Jesus Christ. Lord God, Lamb of God, Son of the Father who takes away the sin of the world, have mercy on us. Lord God who takes away the sin of the world receive our prayer. Lord God who sits at the right hand of the Father, have mercy on us. You alone art holy, You alone are Lord, You alone are the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.

#### *Credo*

We believe in one God, the Father omnipotent, maker of heaven and earth and of all things visible and invisible;

And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father by whom all things were made; who for us men and for our salvation, came down from heaven, and was incarnate by the Holy Spirit of the Virgin Mary, and was made man, and was crucified also for us under Pontius Pilate. He suffered and was buried, and the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

And we believe in the Holy Spirit, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spoke by the prophets. And we believe in one holy catholic and apostolic church. We acknowledge one baptism for the remission of sins. And we look for the resurrection of the dead, and the life of the world to come. Amen.

### *Sanctus*

Holy, holy, holy Lord God of the Sabbath. Heaven and earth are full of Thy glory. Hosanna in the highest.

Blessed is He who comes in the name of the Lord. Hosanna in the highest.

### *Agnus Dei*

Lamb of God who takes away the sin of the world, have mercy on us.

Lamb of God who takes away the sin of the world, grant us peace.

## Program Notes

**Jacob Handl's** *Ecce sacerdos magnus* is scored for equal-voiced double chorus. This late *Renaissance* composer was famous for his motets set for two, three and four choruses written in antiphonal style. Mr. Doebler has edited this motet without barlines thereby allowing the text to receive a natural accentuation that is not impeded by publisher imposed "measures". These new editions will be available by Lorenz Publishing Company in the Roger Dean catalogue.

**Thea Musgrave** wrote *On The Underground* for the Ithaca College Choir and was present for the world premiere last November. The poems that are selected are found in various subways. Ms. Musgrave was recently featured in *Opera News* in an article describing her opera *Simon Bolivar*.

The *Mass* by Swiss composer **Frank Martin** was composed in 1922 and was intended as a private gift to God from Martin, not to be performed. The first performance was arranged in 1963. We are indeed fortunate to have this colorful and virtuosic work in the choral repertoire. The format is double choir with each movement in a style appropriate for depicting the text.

This years' ensemble has prepared this piece to be both performed traditionally—with choirs one and two arranged antiphonally—or the choir will indicate the structure of the music and text through movement.

The main premise of this type of movement is to graphically realize the structure of the music, for example when your voice part has the same material as another you should move together with that other part or parts. In this rendition you will have a greater awareness of the structure of each movement.

Briefly, several formations are used in each movement to depict major structural points. At the outset of *Kyrie* the four women's voices are given a chant to perform sequentially. As the women perform the chant they move to the four points of a cross that the men have formed. In the *Gloria* a pyramid is used at the beginning and end to show that the same musical design also returns. In the middle of the movement choir two sets up an architecture that gives the illusion of a columned hall in which the petitioners (choir one) enter in a solemn procession. Perhaps the most poignant scene of the mass appears in the *Credo* at the words describing the conception-birth-death-resurrection passage. An encompassing circle is formed holding five rays. All convulse at the word *crucifixus*. Following the depiction of the suffering, the five rays rise



contrapuntally at *et resurrexit* and the mood is elevated to jubilation which continues as the formation collapses into a mysterious clump at the mention of the *holy spirit*. During the *Sanctus* a procession moves along a road to demonstrate the words *blessed is he that cometh in the name of the Lord*. To signify the infinite peace that is requested by the petitioners in the *Agnus Dei* the second choir's material is represented by a circle while choir one forms a moving infinity sign that intersects with the circle of choir two. The formations finally move together as dictated by the musical structure.

We hope that either performance that you witness will have a meaningful impact on your senses.

**Peter Schickele** needs little introduction as the infamous P. D. Q. Bach, however at the time Mr. Schickele composed a piece for this choir, one had to be taken by his constant "upbeat" personality and his many and zany future plans which included *Go for broke*. The following is Mr. Schickele's program note:

"Around the turn of the 17th century a small group of Italian noblemen and composers, seeking to re-create classic Greek tragedy as they understood it, invented the opera. A somewhat earlier, simpler, and less revolutionary form of musical storytelling was the madrigal opera or madrigal comedy developed by Vecchi and other composers. These works, which were not necessarily staged, consisted of a series of madrigals that told a comic story; unlike opera as we have come to know it, however, this was a basically choral form, with the vocal ensemble the part of a narrator as well as that of each individual character.

*Go for broke* is based on this model. It consists of six madrigals that tell the story of a man who finds out that good luck is not enough. Sometimes the choruses' words are those of a narrator, and sometimes they are those of our hero himself or his friend the bartender, or the people who descend upon him when good fortune strikes. The *Finale* even has a moral.

# ITHACA COLLEGE SCHOOL OF MUSIC

Arthur Ostrander, Dean

Jamal Rossi, Assistant Dean

Graham Stewart, Coordinator of Music Admissions

## VOICE FACULTY

Randie Blooding  
Nadja Brown  
Angus Godwin  
Marion Hanson

Carol McAmis  
Deborah Montgomery  
David Parks  
Patrice Pastore  
Amy Zorn

## CHORAL FACULTY

Lawrence Doebler—Choir, Madrigals, and Choral Union  
Janet Galván—Women's Chorale  
Michael Kreuger—Chorus, Vocal Jazz Ensemble

## STUDENT CHORAL STAFF

Kate Aldrich—Choral Secretary  
Jessica Smith—Tour manager  
Jennifer Wells—Graduate Assistant, Tour manager



**ITHACA COLLEGE CHOIR**  
**Lawrence Doeblor, conductor**  
**Jennifer Wells, graduate assistant, tour manager**  
**Jessica Smith, tour manager**

**Soprano 1**

Susan Donnelly  
Philadelphia, PA  
Holly Fletcher  
Virginia Beach, VA  
Amy Johnson  
East Syracuse, NY  
Leigh Ann Peterson  
Stuyvesant, NY  
Dallis Porter  
Slippery Rock, PA  
Valerie Yacono  
Boyertown, PA

**Soprano 2**

Beth Malvezzi  
Bristol, CT  
Shannon McElroy  
Wappingers Falls, NY  
Samantha Pasquale  
Perkasie, PA  
Jessica Smith  
Cuttingsville, VT  
Alyssa Sullivan  
Andover, MA  
Ginette Van Der Voorn  
Rochester, NY

**Alto 1**

Bonnie Brown  
Center Moriches, NY  
Karen Chorney  
Philadelphia, PA  
Jennifer Corder  
Freehold, NJ  
Rebecka Enoch  
Ottsville, PA  
Lynlee Still  
Port Jefferson, NY  
Jennifer Wells  
Rochester, NY

**Alto 2**

Kate Aldrich  
Newcastle, ME  
Kathryn D'Italia  
Bolton, CT  
Jayne Flores  
Auburn, NY  
Dawn Pierce  
Weston Mills, NY  
Stacie Pirozzi  
Geneva, NY  
Katherine Richter  
Kingston, NY

**Tenor 1**

Kip Bonsignore  
Pownal, VT  
John Conahan  
Easton, PA  
Pablo Corá  
Buenos Aires, Argentina  
Daniel Kiely  
Nanuet, NY  
Eapen Leubner  
Rochester, NY

**Tenor 2**

Jerome Doherty  
Williamsville, NY  
Troy Eggers  
Suffern, NY  
Ian Smith  
Ithaca, NY  
Christopher Titchner  
Shelburne, VT  
Mark Volker  
Depew, NY

**Baritone**

Enrico Aquino  
West Milford, NJ  
Jonathan Brooks  
Whitefish Bay, WI  
William Murray  
Auburn, NY  
James Park  
Houston, TX  
Nicholas Provanzana  
Highland Mills, NY  
Markus Winter  
New Port, NH

**Bass**

Jason Cork  
Orange, CT  
Anthony Joachim  
Williston, VT  
Todd Kipnis  
Massapequa, NY  
Brooks Kranich  
Easton, PA  
Stephen Paparo  
Dewitt, NY  
Sean Thomas  
Newtown, CT



## ITINERARY

|                     |   |                |
|---------------------|---|----------------|
| March 5, 4:00 p.m.  | Methodist Church<br>Watkins Glen, New York                    | Clinic/Concert |
| March 10, 8:00 p.m. | Johnstown High School<br>Johnstown, New York                  | Concert        |
| March 11, 8:00 p.m. | Old First Presbyterian Church<br>Huntington, New York         | Concert        |
| March 12, 8:00 p.m. | Port Jefferson High School<br>Port Jefferson, New York        | Clinic/Concert |
| March 13, 8:00 p.m. | Presbyterian Church of Howard County<br>Baltimore, Maryland   | Concert        |
| March 14, 8:00 p.m. | Easton, High School<br>Easton, Pennsylvania                   | Clinic/Concert |
| March 26, 3:00 p.m. | Alice Tully Hall<br>Lincoln Center<br>New York City, New York | Concert        |
| April 2, 8:15 p.m.  | Ithaca College, Ford Hall<br>Ithaca, New York                 | Concert        |

## THE SCHOOL OF MUSIC

The Ithaca College School of Music has one of the largest undergraduate music programs of any private, non-doctoral degree granting institution in the United States. Long known for its emphasis on music performance coupled with a practical approach to music education, many leading professional performers and music educators are counted among Ithaca College School of Music alumni.

Most undergraduates at Ithaca College enroll in the Bachelor of Music program, majoring in performance, music education, composition, jazz studies, or music theory. One of the most useful and popular programs combines music education and performance. This nine semester course of study prepares the student for a career in music education while also fulfilling all requirements for the degree in music performance. The Bachelor of Music in Combination with an Outside Field provides the student with the opportunity for strong musical training while also providing sufficient time for an emphasis or extensive minor outside of music. Some of the more popular fields include business and audio production. Students desiring a large amount of liberal arts may choose a music major in the Bachelor of Arts degree. A degree program in Musical Theater, offered jointly by the Department of Theater and the School of Music, serves those students interested in both theater and music. The Ithaca College School of Music also offers master's degrees in music performance, music education, composition, conducting, music theory, and Suzuki pedagogy in strings or piano.

Throughout their course of study, music students perform in major ensembles chosen from the Symphony Orchestra, Wind Ensemble, Concert Band, Symphonic Band, Choir, Chorus and Women's Chorale. In addition, many participate in the Chamber Orchestra, Jazz Workshop, Percussion Ensemble, Guitar Ensemble, Vocal Jazz Ensemble, Madrigal Singers, Brass Choir and Opera and Musical Theater Workshop.